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THE BOOK CLUB OF CALIFORNIA'S MISSION is to support fine printing related to the history and literature of California and the western states of America. It is a membership organization founded in 1912, and known for fine print and research publications alike. The Club reflects the diverse interests of book-minded people, and promotes ongoing support of individual and organizational achievements in the fine printing and allied arts, with particular focus on the western regions of America. The Club is limited to 1,250 members. When vacancies exist, membership is open to all who agree with its aims, and whose applications are approved by the Board of Directors. Dues date from January 1 of each year. Memberships are: Regular, $95; Sustaining, $150; Patron, $250; and Student, $25. All members receive the *Quarterly News-Letter* and, excepting Student members, the current keepsake. All members have the privilege — but not the obligation — of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of keepsakes or News-Letters, when available. Portions of membership dues in the amount of $36 from regular membership, $91 from sustaining level, $191 from patron, and donations — including books — are deductible in accordance with the Internal Revenue Code.

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Centennial Celebrations

ANNE W. SMITH

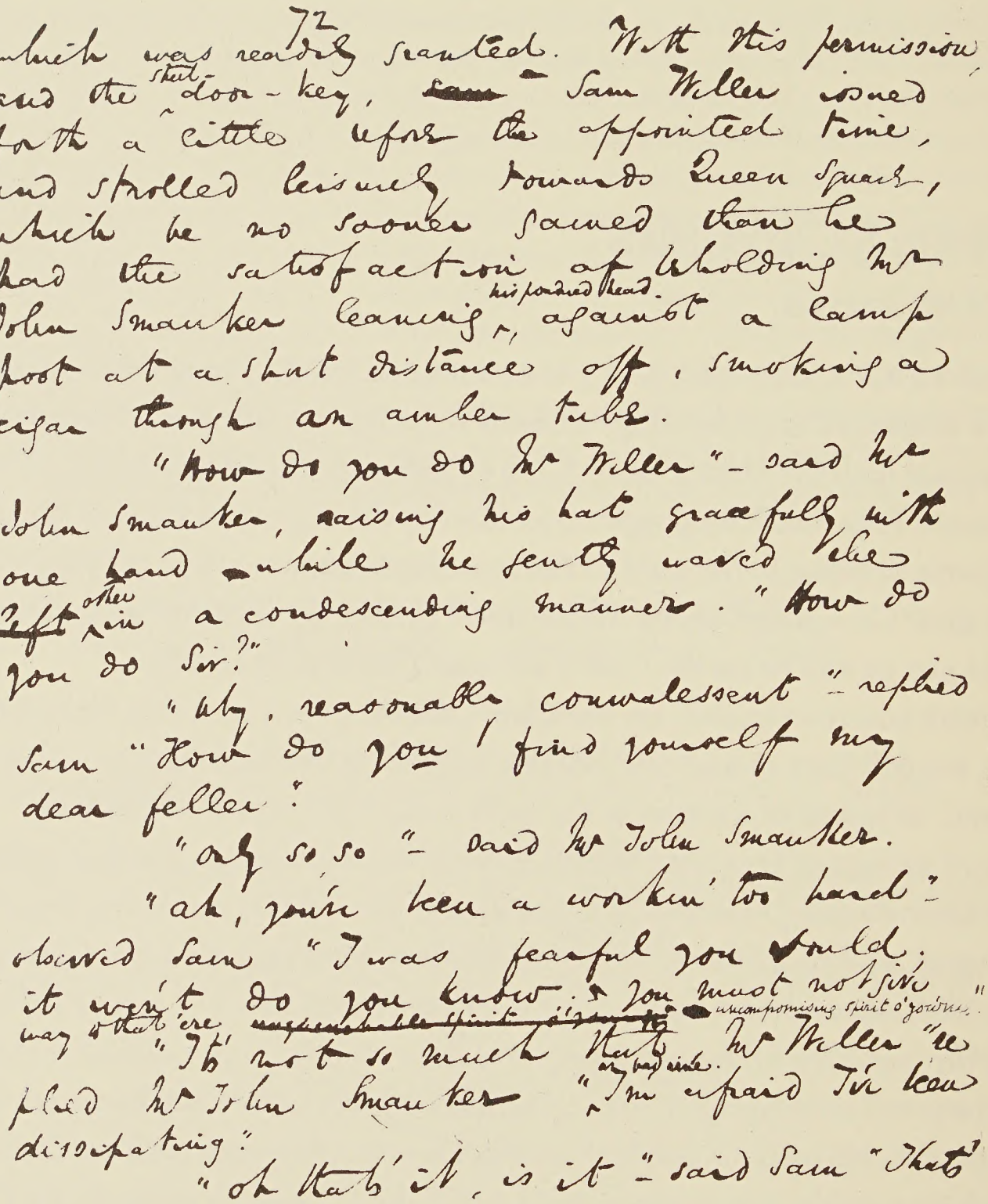
WHAT IS IN A CENTENNIAL CELEBRATION for a nonprofit organization with a dispersed membership? Should we celebrate our good fortune with a centennial history? Honor Book Club members past and present, patrons and collectors? Raise funds for programs and facility development? Expand educational programs to bring in the public? Focus on contemporary fine printing and the book arts? Co-Chair Curtiss Taylor and I plan to do a little of each. Details of events are, or will be on the Club's website. Check continually.

Before you receive this, on our Club's ninety-ninth birthday, December 12, 2011, we will have raised our glasses, including our new libation, "The Page Turner," in honor of women in the book arts. A full report will follow.

Our Centennial Year 2012 will bring two special programs. The first, a traveling exhibition *Pressing Forward: The Book Club at 100* reflects our story. Assembled, evaluated, and coordinated by librarian Mary Manning with the assistance of John McBride and Barbara Land, it opens at Santa Clara University in January, Cal Poly, San Luis Obispo in April, and then elsewhere in California. Satellite programs will accompany it. *Pressing Forward* returns to the Club Rooms in the fall.

Next fall, between October 18 and October 20, fine press printer Peter Koch will chair a public symposium, *WAY OUT WEST: Fine Printing & the Cultural History of the Book in California*. The Club will announce its detailed program in April. Papers, discussions, and activities will further the Club's strategic mission to honor and promote the aesthetic and literary values unique to fine printing as created in California and the west.

Anticipated topics will relate "past, present, and future" to printing, history and literature, publishing history: fine press and private press, collecting fine press and fine art editions, and book arts and book arts education. Besides the Club Rooms, sessions will be held at the World Affairs Council, the Commonwealth Club, and on a cruise around the Bay. The symposium will kick off with a gala dinner at the historic City Club.



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which was readily granted. With this permission, and the steel-door-key, ~~sam~~ Sam Weller issued forth a little before the appointed time, and strolled leisurely towards Queen Square, which he no sooner gained than he had the satisfaction of beholding Mr John Smauker leaning his pondered head, against a lamp post at a short distance off, smoking a cigar through an amber tube.

"How do you do Mr Weller" – said Mr John Smauker, raising his hat gracefully with one hand while he gently waved the ~~left~~ other in a condescending manner. "How do you do Sir?"

"Why, reasonably convalescent" – replied Sam "How do you find yourself my dear feller?"

"Only so, so" – said Mr John Smauker.

"Ah, you've been a workin' too hard" – observed Sam "I was fearful you would. It won't do you know. You must not give way to that 'ere ~~unquenchable spirit o'yourn~~ uncompromising spirit o'yourn."

"It's not so much that Mr Weller" replied Mr John Smauker "I'm afraid I've been dissipating."

"Oh that's it, is it" – said Sam "That's

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Concurrently, Gary Kurutz, recently retired director of special collections at the California State Library, will provide a spicy historical keepsake of the Club, while a special issue of the *Quarterly News-Letter* will publish *your* memories, stories, and articles about the Club. Please send them in!

The Grand Finale: Paul Robertson promises music, drama, and excitement at the Club's Centennial Luncheon on December 12, 2012.

A Note on Vince Lozito

ROBERT M. DICKOVER

A MEMBER OF THE BOOK CLUB OF CALIFORNIA for twenty-five years, Vince Lozito, died on May 10, 2011, just five months short of his ninetieth birthday. In 1940, Vince enlisted in the Army Air Corps. Joining as an enlisted man, he retired as a Colonel after thirty-two years of service. He was present at the attack on Pearl Harbor, and his service continued through World War II, the Korean War, the early phases of the Cold War, and most of the Vietnam War.

With the end of his military career and a few subsequent civilian jobs, Vince devoted himself primarily to his interest in books, printing history, and expanding his super-eclectic book collection. He had three items in his collection in which he particularly delighted. The first was a copy of the 1892 Kelmscott Press edition of William Caxton's *The Golden Legend*, his translation of a medieval collection of lives of the saints.

Another of his "prizes" was a manuscript inscribed on paper made from palm leaves, housed in a wooden container made for that purpose hundreds of years after the writing of the text. The third pillar of his collection was a complete set of the H.H. Bancroft histories shelved in its own venerable bookcase.

Additionally, Vince regularly prowled antique shops. On one such foray, he acquired a five dollar book with the printed bookplate of "Thomas Hardy, O.M." With tongue broadly in cheek, Vince delighted in showing his "treasure" to fellow bibliophiles.

Vince's interest in printing history stimulated him to acquire a printing press, some type, and yet another sub-career, that of letterpress printer. In this endeavor, he allied with a number of other printers, including me, to lead to a rebirth of garage-based letterpress printing in the Sacramento area. He and I eventually completed more than a hundred projects, mostly for the Sacramento Book Collectors Club. Vince did most of the writing; I the printing.

Our next to last project together was a "leaf book" based on copies of leaves from the Gutenberg Bible. Vince had acquired a number of them from the Pageant Book Shop, a famous purveyor of books in New York City. We went to work and finished this keepsake about a year ago.

Vince joined the foundering Sacramento Book Collectors Club in the early 1980s, investing it with his energy and enthusiasm and serving a term as its president. Vince was a key figure in its resurgence to a large and effective bibliophilic organization. In that club, he met Michael Harrison, one of the important figures nationally in the collecting of books of Western Americana and a former president of the Book Club of California.

Mike persuaded him to join the BCC and the Roxburghe Club. As he did in every organization he joined, Vince became an important member of both of these clubs. For the BCC, Vince served on the Board and as a member of the Membership Committee. Both on and off the latter, Vince was a tireless recruiter of new members to the Club. Through his advocacy, the Club established the Student Membership category and Vince recruited and paid the dues for the first Student Member, who was one of his fifteen grandchildren. The Roxburghe Club recognized his contributions to the book world by conferring on him an Honorary Membership.

As Mike Harrison advanced through his nineties and became a centenarian, Vince played an increasingly important role in assisting him in his everyday life,

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business, and bibliophilic affairs. Eventually, Vince became virtually without pay almost his full-time agent and ultimately his executor. In the latter capacity, Vince managed Mike Harrison's bequest of his more than thirty thousand Western Americana book collection, his idiosyncratic catalogue of that collection known as the Harrison Peculiar System, and his home, Indian art, and everything else in it to the University of California at Davis.

Peter Howard: A *Memoir*

JOHN CRICHTON

PETER BRIGHAM HOWARD, 72, proprietor of Serendipity Books in Berkeley, California, died March 31 after a fifteen-month battle with pancreatic cancer. Peter was born on July 1, 1938 in Harrisburg, Pennsylvania. His childhood was spent as an army brat, moving often between regions of the country, as well as in post-war Japan and China. He graduated from Haverford College in 1960 with a major in English literature and the following fall he entered the University of California at Berkeley, where he earned a master's in English. In preparation towards a Ph.D and a probable career in academia, Peter taught introductory classes in English to UC freshmen.

It was during these early years in Berkeley that Peter became interested in the world of first editions, rare books, used books, scholarly texts and the pursuit of all of them. He built a personal collection of first editions, mainly modern literature, acquired during regular visits to numerous Bay Area book shops. In these shops Peter spent almost all of his extra hours, and it was here that his interest in the book trade and his education as a bookseller slowly developed. Eventually Peter started to work as a book scout (and even named his dog "Book Scout"). Finding books for those who sought them was a process Peter found to be far more gratifying than collecting them for himself or teaching.

In the spring of 1963 Peter applied for a California resale number under the name Serendipity Books at 1578 LeRoy Avenue, Berkeley. Later that year Serendipity Books issued *Catalogue One, Modern Literature*. The front cover was illustrated with an unusual design: Peter's own Rorschach ink blot, which was to adorn the cover of every Serendipity Books catalogue to follow, for over forty years. Serendipity's first catalogue, filled with hundreds of modern first editions from the obvious to the obscure, quickly caught the attention of booksellers like Margie Cohen at House of Books in New York and Henry Wenning in

New Haven, both of whom became among Peter's earliest trade customers, supporters and mentors.

The California Chapter of the Antiquarian Booksellers' Association of America invited Peter to attend its local meetings, which he repaid by showing a respectful interest in the booksellers' organization. In 1965 Margie Cohen and Irving Eidenberg of Eldorado Books in San Francisco sponsored Peter for membership in the ABAA. In her sponsorship letter Margie Cohen wrote that her dealings with Peter "have been the most pleasant, he is intelligent (teaching on the side), conscientious, reliable in his financial transactions and I believe the most imaginative of the younger dealers on the West Coast."

On the application Peter described Serendipity Books as a business that "sold books to dealers, collectors and libraries. Open to all who should call, come. Catalogues issued." Serendipity Books' specialties were, he said, "modern first editions, out of print editions, scholarly and textual, in English and American literature." And though still only at it part time, Peter stated that the time he put into the business was "more than half, more and more full time." Peter was admitted that year into the ABAA, and at twenty-eight years of age he was its youngest member, but he was earning the respect of its older ones. Among the references on his application were Warren Howell, David Magee, John Swingle and Robert Hawley.

As the stock of Serendipity Books grew to 5000 books in his increasingly cramped home, full time arrived in 1968 when Peter rented a narrow storefront on Shattuck Avenue, a few blocks from downtown Berkeley. The legendary Serendipity Books that many came to know was born, and Peter's wife Alison and his two young daughters no longer had to live in the midst of a budding antiquarian book business.

With an open shop Peter hired his first employees. A few years later Serendipity expanded to an adjacent store front, and soon after that to one more storefront and to an apartment in the building next door. Within ten years of his move, Serendipity Books occupied the majority of rentable space in the 1700 block of Shattuck Avenue, and in it was a bewildering labyrinth of nooks, crannies, stairways and passageways, in which it was not unheard of for someone to get lost.

As Serendipity grew, the books and collections poured in, and the specialties multiplied. In its complicated premises there were countless author and subject collections, thousands of literary magazines, small press poetry, first editions, fine press books, scholarly books, literary archives, ad infinitum.

And orchestrating it all was an owner who appeared tireless. No collection was too daunting for Peter's boundless energy and drive, and the larger the collection the more appealing it was to him. He actively sought and received vast quantities of duplicates from university libraries. He purchased the inventories and reference collections of other book businesses. He took long scouting trips across the country and abroad, acquiring inventory everywhere he went and sometimes in places where no one knew there had been books for sale.

By the late 1970s Serendipity Books was a destination for collectors, booksellers, librarians, book scouts, poets, small press publishers, printers, and others. It was a business with many dimensions, where there was something for everyone with bibliophilic interests. It had become an unusual institution, unlike anything the antiquarian trade had seen before, one that defied definition — a trait that was also reflective of its owner.

After almost twenty years Serendipity outgrew the numerous storefronts on Shattuck Avenue — even after renting a substantial warehouse space for the overflow — and moved to the now familiar building at 1201 University Avenue in Berkeley. With the large new store and hundreds of thousands of books within easy view and reach, the legend grew exponentially, and it was fueled in part by Peter's hospitality during the San Francisco book fair week, in which all comers were welcomed to feast on roast sucking pig and country ham, among other delicacies, for an entire day.

As the legend grew, so did the stories about Peter and Serendipity, many of which are recounted in the anecdotal volume published in his honor several months before he died, *A Wake for the Still Alive: Peter B. Howard* (and recently reprinted by Serendipity Books as a memorial to Peter under the title *Book Trade Tributes to Peter B. Howard*).

Peter's early interest in the ABAA never abated. He served as president of the Northern California Chapter (1984-1985) and as president of the national Association (1992-1994), and he encouraged others to participate. Over the years Serendipity Books became a fixture at ABAA book fairs. From his first year as a member of the Association, Peter participated in every New York, Boston, California, Washington and Chicago book fair that was held. He did not miss one, until his illness.

As a bookseller Peter set trends. *Serendipity Books Catalogue 38, American Fiction of the 1960s*, with over 2700 titles by 429 authors, was a groundbreaking work. His essay "American Fiction Since 1960" in Jean Peters' *Collectible Books: Some*

New Paths (Bowker, 1979) is still essential reading for dealers who specialize in modern literature. It defines the taste and technique of a new generation of bookselling that Peter helped to usher in.

As a bookstore, Serendipity became part of the structure of the California book community, a place that functioned as a magnet and a crossroads. It was a source and a distribution point for incalculable numbers of great books, archives, manuscripts and art. It housed, cared for and nurtured, both literally and figuratively, all kinds of bibliomaniacs: collectors, dealers, book scouts and even a few librarians. From it came times of tremendous goodwill. From it came some of the wildest rumors and craziest stories you've ever heard. But it was never boring, and it is difficult envisioning the book trade without it.

Margie Cohen had it right: Peter Howard was one of the most imaginative booksellers of his generation. And he taught and encouraged others to be hard working, imaginative booksellers, as well, and by doing so he and Serendipity Books left a lasting imprint on a generation of the American antiquarian book trade.

Tribute to Arlen Philpott

ANDREW HOYEM

ARLEN PHILPOTT, the fine printer, died on September 5, 2011, which happened to be Labor Day. This holiday would have pleased this liberal laboring man, though he was not a union man, as he was self-employed most of his life. Arlen was born December 8, 1929, so he was eighty-two at his death.

Philpott began printing when he was only fourteen. At nineteen he worked at the famed Grabhorn Press in San Francisco, where so many Book Club of California publications were produced. During his stint as an apprentice there, as Robert and Jane Grabhorn recalled, the young man, so full of enthusiasm as to be absent-minded, continued to feed a platen press after the side guide had slipped off, causing the printed pieces to be out of register.

Yet he became a most exacting typographer and pressman, schooled as an autodidact in the Daniel Berkeley Updike tradition of understated design and impeccable presswork. He lived in Fairfax, California, and established his Tamal Land Press there. During the 1960s and 1970s he published volumes on the natural and human history of Marin County. These regional books included Ida Geary's *The Leaf Book* and Louise Teather's *Discovering Marin*, which had

woodcuts by Malette Dean, a longtime friend of Arlen's and one of the most talented artists to contribute to Grabhorn Press books.

For the Book Club of California, Philpott designed and produced the 1964 Keepsake Series on lighthouses, the book *Dan de Quille of the Big Bonanza* in 1980, and he printed the new material in the second edition of the Allen Press bibliography of 1985. In addition he printed the *Quarterly News-Letter* and many ephemeral pieces for the Book Club, such as postcard announcements of exhibitions.

Arlen Philpott was married three times and each marriage produced children: Katar from the first, Adi from the second. In 1959 he married Clara Louise. They had three daughters: Maria, Joanna, and Celine. That marriage lasted 48 years, to Clara's death in 2007. It was a happy union, with husband and wife working together at the Press.

As a member of the fine printing community, Arlen Philpott had many enduring friendships among small press printers and those interested in printing history. He was a member of the Roxburghe Club of San Francisco for 48 years, from 1963 to his death, contributing announcements and keepsakes as a Printer Member. He taught at the University of California Library School in Berkeley as part of his efforts to instill in others an appreciation for the arts and crafts of printing and book making.

Arlen loved music and was active in several bands, including the Nova Albion Brass, the Angel Island Camp Reynolds Regimental Band, and the Golden Gate Brass Band. In later years he and Clara traveled in Europe and Mexico and were devoted grandparents.

Grafton Brown versus the Lithographers

DR. ROBERT J. CHANDLER

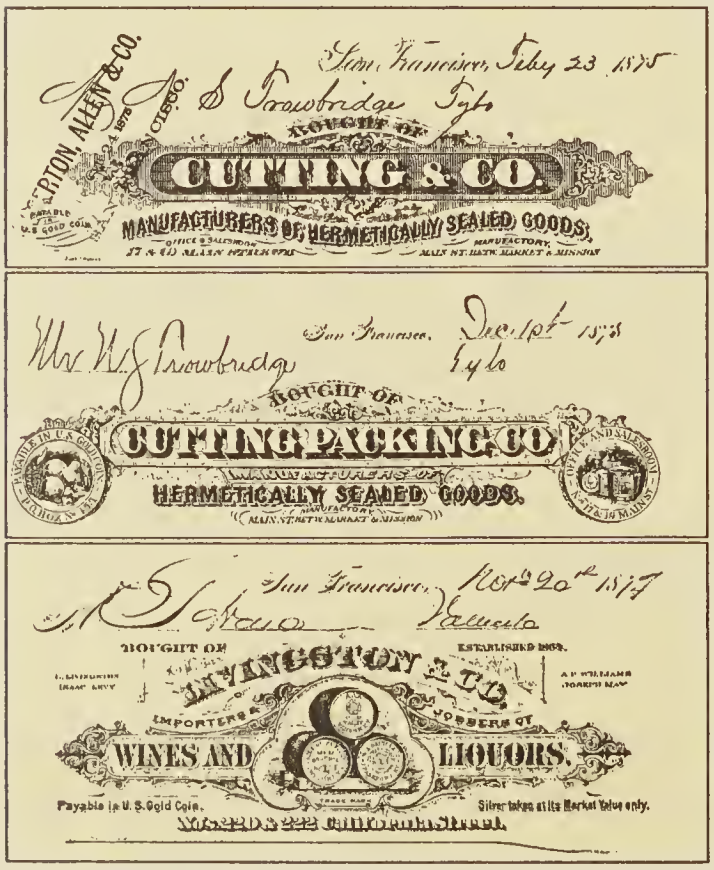
LITHOGRAPHY, or printing on stone, gave practitioners much more circular flexibility fluidity than printing with types set within a rectangular framework. It lives today as offset printing.

Lithography came into its own in California in the 1870s. New Yorker Richard Hoe patented a steam press in 1869, while demand exploded for real estate maps, stock certificates, and colored canning labels. For billheads, though, lithographic design was not set and practitioners experimented.

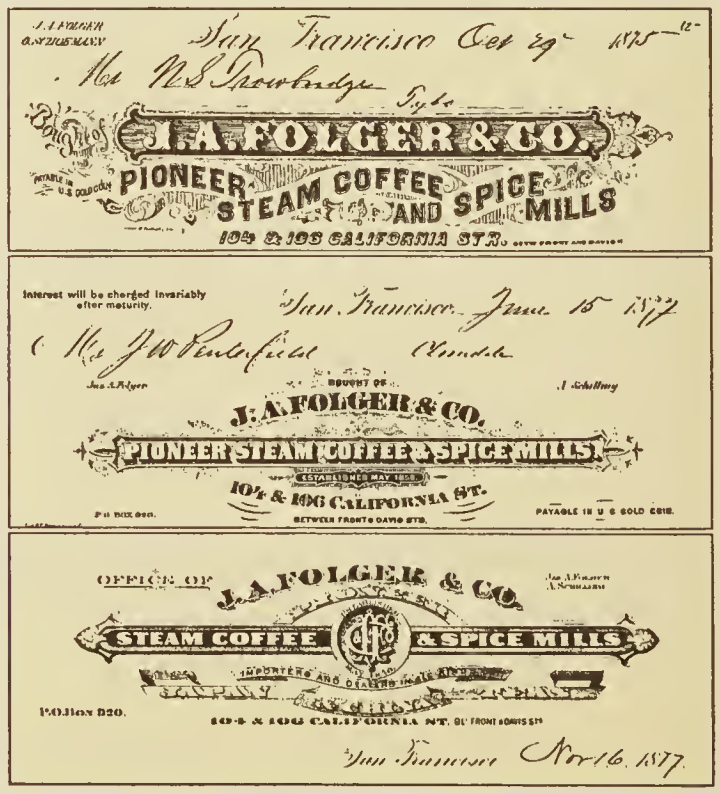
In 1870, lithographer Grafton Brown had one hand press and four employees,

who produced $8,500 worth of job work. The next year, Brown added a steam press, and by 1874 had eight employees, including bookkeeper William T. Galloway. G.T. Brown & Co. had two artists, Brown and Otto Schoning, a lithographic engraver on stone, a person who transferred drawings to stone, and three pressmen. However, in 1878, Schoning bought out Brown and the firm became W.T. Galloway & Co. Hard times followed. In 1880, Galloway cut back to five employees (excluding himself), including two boys. The firm with one artist, one transferor, and one pressman had only one production line. Together they grossed $10,000.

Britton & Rey (1852-1916) dominated California lithography during Grafton Brown's working years. In 1870, Britton and Rey employed eight men and a boy and used five lithographic presses to do $20,500 worth of job work. Ten years later, its eleven men and two boys grossed $40,000. Production ran into the thousands of individual items, and Britton & Rey out-produced Grafton Brown in head-to-head competition in city views, official county maps, and stock certificates. It did few billheads, though.



Brown adroitly imitated wood engraving, but gained more fluidity through lithography. Compare Brown's billheads for liquor merchant Louis Livingston & Co. and canned goods pioneer Francis Cutting, with Leila Curtis & Co.'s later wood engraving for Cutting. The first women's wood engraving firm copied some elements from Brown.



Brown verses lithographers; James A. Folger, a coffee merchant since 1850, provoked a rivalry between Brown and his former employee, Max Schmidt. Schmidt led off in 1875 with a pleasant open layout similar to Bancroft's style, and Brown followed that year with a tightened, unified design. Schmidt returned in 1877 with a striking production, by combining elements of the previous two billheads and focusing on the intertwined initials of the logo.

While printers saw billhead production as central to job printing, the large lithographers found it a small sideline. Of the half dozen notable lithographers, A.L. Bancroft and Max Schmidt were G.T. Brown & Co's prime billhead rivals. Brown showed his artistry through two styles of lettering: a copperplate script; and bold, often intertwined words integrated into a complete design. He consistently produced the most striking examples.

A.L. Bancroft & Co. (1869-1886) was the printing department of Hubert Howe Bancroft's "history factory," as he called his ambitious publishing output. His brother, the energetic Albert Little Bancroft, added lithography in 1870. Bancroft had an immense production in books and colored labels, and, in 1877, the company had one press for copper plate engravings, six lithographic hand presses, and one new cylinder press. Compared to G.T. Brown & Company's eight employees, during flush times, A.L. Bancroft & Co. regularly employed seventy-five people to run them day and night. Bancroft's fifty men, five women, and twenty boys in his printing and lithography departments turned out $185,000 worth of work in 1880.

A.L. Bancroft & Co., Brown's major lithographic billhead competitor, followed standard type-setting arrangement for looser, less unified designs. Bancroft lithographed its letterhead and receipts, but printed its invoices. The company printed more billheads than it lithographed.

By 1880, fashion had bypassed Grafton Brown and stylistic differences between lithographers vanished. These examples are by W.T. Galloway & Co., the successor to G.T. Brown & Co., Max Schmidt, and A.L. Bancroft.

Of them all, the ambitious Schmidt Label & Lithographic Co. (1872-1994) would become a twentieth-century powerhouse. Shortly after its founding, an innovative Max Schmidt, a former employee of Brown's, began using inexpensive zinc plates developed by new German technology. By 1880, he regularly employed thirty-four workers and did $60,000 worth of business. Schmidt aggressively challenged Brown for business and is the only lithographer I know that did billheads for the same customers.

A sharper demarcation in design, so different than Grafton Brown's work, came in 1880. Acute angles, flowers, heavy borders—all with a Japanese leavening—became popular. Artistic Printing, as its nomenclature decreed, was fraught with ornament.

The Making of Stereo Views

MALCOLM K. WHYTE

STEREOSCOPY, THAT IS 3-D, is back again. Who hasn't seen *Avatar* or *Despicable Me*? Ever since Sir Charles Wheatstone invented the first stereo viewing device in the early 1830s, the illusion of experiencing flat images in full three-dimensions has captivated us with its ability to instruct, entertain, and induce wonder.

Neither perspective drawing nor sculpture — in the round or bas relief — simulate the degree of depth that stereo viewing offers. Its stunning effect is created by seeing (usually through an instrument, but not always: crossing your eyes a bit when viewing stereo cards works, too) two versions of the same scene, each just slightly offset from the other as if caught by two separate lenses set two-and-one-half inches apart — the distance between our two eyes.

I always loved 3-D. Remember spending many happy hours with your grandparent's wooden stereoscope and basket full of sepia-colored nineteenth-century stereo slides, or visiting the wonders of the world through your plastic View-Master as a kid? How about those early 3-D science fiction movies in the 1950s? In the late 1970s news of 3-D pictures from the Mars landing made headlines and, as publisher of Troubador Press, spurred me to produce a book updating the history of 3-D. I contacted Arthur Chandler, professor of history at San Francisco State University, noted stereoscopy collector, and member of the National Stereoscopic Association to write it.

To design the book, and especially to coordinate the photographed images to work in the anaglyphic (red/blue) printing process, Chandler engaged graphic artist and fellow 3-D collector Wayne Pope. Pope was also widely known in musical circles as the washboardist in the Goodtime Washboard Three band.

In the anaglyphic process the viewed scene is printed in two colors (red and blue) and separated as mentioned above. When viewed though the 3-D glasses the red lens filters out the red image, leaving that eye to see only the blue image; similarly for the blue lens. Our brain, then, puts the two separated images together again as if seen through the naked eye and *whamo* — an amazingly deep three-dimensional experience.

For Chandler and Pope the job was to compile a 125-year chronicle of stereoscopy from Edwardian parlor cards to three-dimensional views of Mars taken from the Viking Lander. For Troubador Press's production chief, June Blackburn, the job was to produce a work that would serve as a history, a stereoscope, and a vivid 3-D picture gallery, all in an attractive, low-cost book. The result would be *Stereo Views* (Troubador Press, 1978), a 32-page folio (12½-inches by 9¾-inches) of rare stereo pictures and factual text complete with two viewing glasses, ingeniously designed by Blackburn, and built into the front cover flap along with a pocket to hold the glasses once they had been separated from the book.

Producing *Stereo Views* was a meandering bookmaking odyssey. The covers alone required a masterpiece of coordination.

Action began with the book covers chunking through a sturdy 28″ x 40″ Heidelberg, two-up, on 12-point Husky one side coated stock at Phelps-Schaefer Printers in San Francisco. Printed sheets were next shipped to Graphic Coating, Inc. in the City to be covered with liquid plastic; then on to Rapid Mounting and Finishing in Burlingame where eye holes were die-cut into and self-sticking adhesive was rolled onto the front cover flap. Finally the covers landed at Troubador's warehouse to join several boxes of red and blue plastic "lenses" (from a now-forgotten supplier) in making the 3-D glasses.

To meet the publishing deadline, two dozen people worked over a weekend finishing the covers in the following sequence: they placed red lenses over one pair of eye holes, blue lenses over the other pair; folded one-half of the glasses flap over the other, thus sandwiching the lenses between that self-adhesive area of the cover; folded the now-completed glasses flap in toward the cover spine and secured it to the inside cover with a small, gold sticker to keep it from flopping

The Yosemite Valley, from the Mariposa Trail by Carleton Watkins

open during binding; folded the covers in half on the scored spine, and boxed them to ship on to the bindery where they awaited the rest of the book's pages.

Meanwhile the print shop on Folsom Street hummed again as sheet after sheet of 65-pound Mountie Matte shot through the Heidelberg while Phelps, Schaeffer, and their pressman meticulously checked the two-color anaglyphic registration to assure that the three-dimensional effect was correct. Pope, Chandler, Blackburn and I do-si-doed around each other in the crowded shop trying also to examine the sheets and not fall into the press.

For the text pages (as well as the cover) original stereo photos and art had to be converted from back-and-white half-tone to two separate pieces of film, enlarged, and color-keyed, so that they would "pop" when viewed through the book's 3-D glasses. Pope constantly referred to the color keys and had the printing plates adjusted accordingly to get a perfect stereo effect. Minor corrections were made to the ink color, too, and the 15,000-copy press run was on.

Because the printed sheets looked out of register with the blue art printed slightly to one side and over its red companion, the only way to check the three-dimensionality of the pages was with wearing the 3-D glasses. The sight of six people bustling around the press room to look at blurry paper, their eyes hidden by dark, cardboard glasses, was both surrealistic and amusing. Like blank-faced robots we stared at each other quizzically, then surveyed the floor

Greetings for newcomers alongside the Pacific Mail Steamship China

to get our bearings and, accompanied by unrestrained grins or giggles, shuffled off to proof the latest sheet.

The printed art-and-text pages caught up with the covers at R.B. Macedo Bindery in San Francisco where *Stereo Views* was finally folded, gathered, stitched, and trimmed. Producing the book was exciting, nerve-wracking (read: expensive), and fun. Although its view of Mars did not startle me with any sight of little green monsters, I did get to see its unworldly, rocky surface — in 3-D — before most people, and learned some history of stereoscopy in the process.

FREE-VIEWING 3-D

"Free-viewing" is experiencing stereo images without special glasses. It takes concentration and a little practice, sort of like mastering those Magic Eye books and calendars popular a few years back, but it's worth it.

Hold the image(s) above at about 12 to 18 inches from your eyes. Stare through the scene, even if it blurs a bit, until you see three images. The left and right scene should overlap to create a third picture. It sometimes helps to cross your eyes a little. Keep staring at the center image and it will pop into 3-D!

For additional fun see "Free- viewing Stereo Views" on Google.

Dillon on Books

RICHARD H. DILLON

The Dark Page: Books that Inspired American Film Noir, 1940-1949 (Oak Knoll Press, 2007; 2nd ed. revised, 2008, $95) is by Kevin Johnson. Johnson also published *The Dark Page II* in 2007, carrying the story from 1950 to 1965 (also $95).

MANY OF US WHO ARE BIBLIOPHILES suffer from another obsession — the love of old movies. Among the latter are the species known as *film noir* productions, whose heyday was the 1940s. Thanks to Turner Classic Movies on TV and, especially, the availability of excellent films of yesteryear on DVDs, we can indulge ourselves.

Kevin Johnson is both bookman and cinema addict, the perfect guide to what we can call classics in this *noir* brand of fiction, those 160 that led to movie treatments. We can explore the point where, "geographically," Hollywood Boulevard intersects Madison Avenue.

Here are rare images of first editions that led to *film noir* movies. The folio size of *The Dark Page* and its heavily coated stock allow the author to feature full-page, full-color reproductions of the covers of the books he discusses. The dust jackets, now more rare than the texts themselves, are striking examples of twentieth-century book illustration. (Alas, most of the artists remain anonymous.)

Even bibliophiles may have to be reminded of the writers of detective/mystery novels and screenplays who followed the greats — Raymond Chandler, Dashiell Hammett, and James M. Cain. Not far behind them troop Cornell Woolrich, Jim Thompson, David Goodis, Steve Fisher, Frank Gruber, and W.R. Burnett.

We also see directors who became proficient in *film noir*. Some, like Orson Welles and John Huston, were triple threats — actors, writers, and directors — rolled into one.

Rarely has the *noir* connection of books and films been studied, and never in such grand detail. *Film noir* only began to be seriously studied in 1955; first in France, then England, finally America. Now, of course, there are *film noir* festivals in US movies houses, including San Francisco's Castro Theater.

The dark crime dramas of the '40s were ideal for transfer from paper to "celluloid." The genre continued after World War II, but with less impact, less intensity. Films made in the style of *film noir* after 1965 are generally considered to be post-*noir* or neo-*noir*.

This is a fascinating book, from the first entry — the novel *Journey into Fear* (1940, and a $4550 buy) by England's great Eric Ambler — to the appendices (one of which is a full filmography of the genre).

Entries are by alphabetical order in the main text, by authors of the original novels. The discussion of each book and author is followed by the story's film history. Here you will find not just the stars — Humphrey Bogart, Robert Mitchum, Edward G. Robinson, Jimmy Cagney — but the character actors who made movieland *noir* interesting — Claude Rains, Claire Trevor, Leo G. Carroll, Elisha Cook, Jr., J. Carrol Naish, Sydney Greenstreet, Peter Lorre, Marc Lawrence, and Jerome Cowan.

The *noir* style in film was influenced by German expressionist directors and the general cultural malaise and cynicism that rose from the Depression and two bloody world wars. A hard-boiled realism in the story telling was the result.

News from the Library

HENRY L. SNYDER

WE CONTINUE TO GROW. We have more than six thousand records in our catalogue, and Barbara Land is busily adding more. She is making individual records for Book Club keepsakes published in parts.

The flow of gifts continues to enrich and enhance our library. John L. Levinsohn, the author of *Frank Morrison Pixley of the Argonaut*, published by the Book Club in 1989, and *Cow Hollow: Early Days of a San Francisco Neighborhood from 1776*, has given us a fine collection of eighty-six items of Californiana with a focus on San Francisco. John was the founder of Hill & Co. Real Estate and active in the Cow Hollow area for many years, so his latter work benefitted from his professional experience and his historical bent.

The most notable works deal with land records and include the rare *Report of William Carey Jones, Special Agent to Examine the Subject of Land Titles in California* (1851); Alfred Wheeler, *Land Titles in San Francisco (1852)* with a fine map; and *US vs Limantour* (1858) with all the exhibits of this forged land grant.

Another important gift came to us from Gladys Mahoney, a long-time member of the BCC and the rare book librarian at the City of Phoenix Public Library. Her mother, Alice Doyle Mahoney, was the grandniece of Senator James D. Phelan

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and the niece of Noel Sullivan, a patron of music and the arts. She has sent us several shipments of books primarily of California poetry and published in San Francisco. Gladys went carefully through our online catalog so every item is new to the library.

Prominent among the presses are John Henry Nash, the Grabhorn Press, and Berkeley's Gillick Press. Most have bookplates of Phelan or Sullivan and many are inscribed to him. One special item is *Beauty in letters* by Kathleen Norris, bound in full blue morocco with onlays and gold tooling on covers and spine and the monogram "KN" on the front cover. It is inscribed: "For Noel — with love from Kathleen. Christmas. 1931."

Carol Cunningham has given us two batches of ephemera from her Sunflower Press to complement the collection of books she presented earlier as well as twenty Miniature Book Society exhibition catalogs.

At Carol's suggestion, I contacted Maryline Poole Adams, a noted local designer and printer of miniature books under the imprint of The Poole Press. In response she has generously given us thirty-nine titles, plus ephemera. Additionally, she is bequeathing us the balance of her personal collection to provide the Book Club with a complete set of her whimsical and fascinating productions.

Nancy Perrin Weston, a longtime member of the BCC and past president of the National Society of the Colonial Dames of America, died on June 24. On her instructions, her niece, Barbara White, permitted us to select some fifty California items from her library. A most notable addition is an original copy of the photographic book, *Redwood and Lumbering in California Forests* (1883), which the Club reprinted a century later.

Thanks, too, to member Sheila Mullen and Jeannie Mullen, widow of policeman and historian Kevin Mullen, for their donation of his working library, including early twentieth century San Francisco directories. These join their gifts of Theodore H. Hittell's four volume *History of California* and an autographed copy of John Young's *Journalism in California*.

Other donors include Miguel Hernandez who gave us *Dawn and the Dons: The Romance of Monterey* by Tirey L. Ford; Donald J. Hagerty who presented us with his two books, *The Art of Maynard Dixon* and *The Life of Maynard Dixon*; Jane Pomeroy who contributed her bibliography of *Alexander Anderson 1775–1870, Wood Engraver and Illustrator*; wine historians Gail Unzelman and Nina Wemyss who gave us their miniature book, *Autobiography of a Vine*; and Tom Goglio who contributed a box of Moxon ephemera.

George Fox has given us a copy of an early BCC publication, the *Sermon on the Mount*, printed by John Henry Nash in 1921. A fine addition to our hand bindings, it is bound in full blue morocco by Beatrice Kierulff and has the book plate of Edgar Newton Kierulff. Rita Bottoms sent us half a dozen pieces of interesting ephemera and fine press items with the promise of more to come. Lastly, I have given a copy of Nigel Tattersfield's *Thomas Bewick: The Complete Illustrative Work* (3 vols.).

The richness of our collections and its continued growth is dependent upon your gifts. Please keep them coming. We collect in the areas of book arts and history, fine and small presses, especially of California and the West, books illustrative of the history of printing, and California history and literature.

Florence S. Walter and the Art of Book Binding: A Legacy Gift from her Grandchildren

HENRY L. SNYDER

FLORENCE S. WALTER, who joined the Book Club in 1913, will always be remembered as the Club's first woman board member and its first woman president (1951-1953). She was a noted patron of the arts, collecting autographs, antiquarian and press books, prints, contemporary sculpture and pottery, Chinese porcelains, and pre-Columbian figures.

Her love of books reached its fullest expression in the fine bindings she produced for more than three decades. In 1936 she began her studies with Peter and Herbert Fahey and later with Belle McMurtry Young. Our collection now contains several of Young's bindings.

Significantly, in 1953, Walter spent two months in Paris with Charles Collet where she perfected her technique in gold tooling and became a committed Francophile. The *Bohemian Club Library Notes* later pronounced she was "the greatest binder of the French school in the United States."

Walter exhibited a fine sense of style and originality in her productions and each binding took extensive preparation. She made as many as forty sketches before settling on a design. For the covers, Walter utilized full morocco, which she obtained from France, and incorporated imaginative colored onlays, gold tooling and mosaic design. Notable collectors and institutions savored the results.

Beginning with the 1939 Golden Gate International Exposition her works appeared in exhibitions, and following her death in 1992, the Palace of the Legion of Honor and Mills College sponsored retrospective ones. Additionally, Walter's three daughters gave Mills forty-two of her bindings as well as the tools, presses and other equipment of her studio for its book arts program.

Until this summer the Club had only one example of Walter's work, but now, thanks to the splendid gifts by three of her grandchildren, Paul A. Bissinger, Jr., Peggy Grossman, and Tom Bissinger, we have sixteen. The three siblings are the children of Paul A. and Marjorie Bissinger, who themselves had a private press. Included are three bindings of books from this press, but most of Walters' bindings are of French books. Notable among them is a copy of *Ulysses* illustrated and signed by Henri Matisse. In addition, Paul Bissinger gave us a number of her sketches and ephemera.

For more information on the remarkable career of Florence Walter see *Hand Bookbinding in California* (BCC Keepsake 1993); the memoirs of David Magee (BCC 1972); and Leah Wollenberg's article in the *Guild of Book Workers Journal*, 20 (Winter1973-4).

Women Printers and the Seventieth Anniversary of the Scripps College Press

SUSAN M. ALLEN

As a fit celebration for the 70th anniversary of the founding of the Scripps College Press, we rejoiced in Claremont, California, on Saturday and Sunday, September 17 and 18, 2011. Two exhibitions of the work of women printers, a Frederic W. Goudy lecture, panel discussion, reception, and workshop honored living American women printers and remembered those who came before.

Professor Kitty Maryatt, director of the Scripps College Press, and Judy Harvey Sahak, the Sally Preston Swan Librarian of Denison Library curated *Women Over 25: Printing Letterpress for Over a Quarter of a Century*, at the Clark Humanities Museum from August 24 to September 21, 2011. The work of forty-one printers, many from California, from the Denison Library's superb collection packed exhibit cases with beautiful books and broadsides.

Works by Claire Van Vliet, Bonnie O'Connell, Mary Laird, Betsy Davids, and Frances Butler came from the 1950s, 1960s, and 1970s. California artists included Kathleen Walkup, Sandra Reese, Robin Heyeck, Donna Thomas, and Carolee Campbell. A fifty-six-page catalog with autobiographical statements and a checklist of displayed items accompanied the show and is available at www.ScrippsCollege.edu/campus/press.

The smaller exhibition at Denison was entitled: *Women 'Way Over 25*. In it one found the work of fifteenth-century Dominican Nuns, sixteenth-century printer Elisabeth Redman, and early twentieth-century fine printers Elizabeth Corbett Yeats of the Cuala Press, Bertha Goudy, Jane Grabhorn, Dorothy Allen, Lillian Marks, and Ruth Saunders. The catalog also lists their books on display.

Kathy Walkup, professor of book art and director of the Book Art Program at Mills College, gave the Frederic W. Goudy Lecture. She spoke on "Nuns, Widows, Mavericks & Other Passionate Printers" and was particularly eloquent in drawing a picture of the refined lady printers of nineteenth century America.

Sandra Reese, co-proprietor of the Turkey Press with her husband Harry Reese, presented a workshop on the Sandragraph and other low relief print processes that fall between the categories of printing and painting. The Sandragraph's basis is a textured cloth type-high block.

A highlight of the celebration was a panel discussion with fifteen women printers and book artists representing so much talent and experience. Those in attendance were thrilled!

Serendipity

10/10/2011 MARKED the centennial of women's suffrage in California and on 12/12 the Club connectively honored women book artists, for Sutter Street binds the two events.

Following electoral defeat in 1896, women organized several clubs in San Francisco. Feisty Selina Solomons led one of the most vigorous. Her Votes for Women club met at 315 Sutter across from our club rooms.

Solomons condemned duplicity. On March 1, 1910, Mayor Patrick H. McCarthy promised to speak. "Promptly at 8 o'clock an audience crowded the hall at 315 Sutter Street to the fullest capacity, and they were greeted by a large photograph of the city's executive."

However, the autocratic, labor party mayor was a no-show. "Mr. McCarthy has treated us very shabbily," President Solomons said, as she turned "Pin Head's" picture to the wall. Tellingly, this was his contemporary nickname. "It was announced later and greeted with vigorous applause that the mayor would never again be asked to speak before the Votes for Women club."

The duty "for the men of California," said Solomons, was to make California "a greater state by permitting their mothers, wives, daughters and sisters a share in the government." The results of this 1911 election still resonate. San Francisco has certainly led the way with two United States Senators and a Speaker of the House of Representatives. Other Progressive propositions on that ballot brought the initiative, referendum, and recall.

JUNE AND JULY 2011 were busy Club months. On June 23, 2011, the Consul General of France in San Francisco, Mr. Romain Sherman presented the insignia of the *Chevalier de l'Ordre des Arts et des Lettres,* signed by Michel Mitterrand, the Minister of Culture, to Madame Claudine Chalmers, a former BCC Board member. The award honored Dr. Chalmers for her passion seeking out the influence of the French in Gold Rush California through a long dissertation and an acclaimed book on French artists.

In response, Chalmers said she is a "cultural hybrid" caught between two cultures, or as the French say, sitting between two chairs. A native of Cannes, she randomly came to the United States at sixteen as part of her high school studies, and thereby became involved with Random House publishing French language texts. She returned to France to gain the highest honors in French scholarship, passing the writtens and orals with glory. A five-year dissertation followed. All the while, in her metaphor, the two chairs she was sitting between moved closer together.

Then, James McClatchy of the French American Club got a bee in his bonnet and suggested she expand a ten-page appendix in her Gold Rush dissertation into a book. The result? The Book Club's award-winning *Splendide Californie! Impressions of the Golden State by French Artists, 1786 to 1900* (Yolla Bolly Press, 2001). Of course, a copy and the silver medal from the Commonwealth Club were present at this award ceremony, as now Chalmers is sitting on both chairs.

Chalmers had just gotten back from a four thousand mile trip tracing two of her artists on their 1870s cross country railroad and stagecoach trip. Appropriately, word has come sooner rather than later from the Sooner State of Oklahoma that Bob Clark will publish Chalmers' *A Coveted Mission: One Hundred Sketches of the Frontier in 1873-1874* by Paul Frenzeny and Jules Tavernier.

A few days later, on June 27, the Book Club introduced Peter Hanff's leaf book *Cyclone on the Prairies: The Wonderful World of Oz and Arts & Crafts of Publishing in Chicago, 1900* to an appreciative audience of a hundred and thirty. Since then, Ozmoses is virtually complete, with less than ten percent of the three hundred left to be absorbed into the book community.

Rebuilding from the fire of 1871 and rejoicing in the world's fair of 1893, Chicago became a powerhouse of printing. Author L. Frank Baum and artist W.W. Denslow determined to produce "the most important children's book in the US," Peter Hanff said, and in 1900 they did so in a press run of 30,000. Hanff knows of what he speaks. He wrote *Bibliographia Oziana* in 1976, revised it in 1988, and Oak Knoll Press reprinted it in 2002.

On another occasion, Ellen Cordobes, his sister, gave the inside story. Younger by two years, she was Hanff's shadow. Additionally, she became his keeper after Ozmania infected the precocious three-year old and grew more virulent. When they arrived in Los Angeles from Florida in 1956 at ages twelve and ten respectfully, as banker, she funded purchases of first editions.

In 1960, while visiting his grandfather in Pittsburgh, Pennsylvania, Hanff tested a hunch that Reilly & Britton was a precursor to Reilly & Lee, and that any Oz books by them would have color plates by illustrator John R. Neill. He proved his thesis quickly when he saw an entire shelf in Schroyer's Books. Recognizing the symptoms of incurable Ozmania in this inquisitive and gregarious teenager, Maxine Schoyer put them in reserve until Hanff could buy them all.

Following her death in 1990, Marc Selvaggio bought Schoyer's Books and moved it to Berkeley, where it thrives renamed. We recently received a nineteenth-century-styled postcard advertising, "Add ZEST to your Collections! With Selvaggio's Extract of Ephemera. Available in Convenient Catalogue Format!" He writes, "I donated one of the 'breaker' copies of Oz to this project — I thought it was a most fitting way to complete the circle, as it were."

On July 25, the Book Club kicked off its centennial with a pre-centennial Poster Printing Party. Organized by Fred and Barbara Voltmer, loving guardians of our Columbian Press, forty lucky members mastered all of the angles, hinges, and levers to add a line of blue to their celebratory broadsides. The well-run Columbian Press crew consisted of Li Jiang, Jim Blair, Mark Knudsen, Curtiss Taylor, and of course, the Voltmers.

Al Nalbandian, the Stockton and Geary flower stand vendor, contributed several dozen red and white roses to color the festivities. Nalbandian, a youngster who celebrated his ninetieth birthday on September 15, often appeared briefly in movies shot in San Francisco, and regularly entered in Herb Caen's famed three-dot column. Above all, he collected anything Armenian, especially books, and he will be the subject of a future QN-L article by Bo Wreden and J. Zil.

John McBride, dressed in a white cook's coat, presided nicely over the wine table, while Alastair Johnston gave a fine brief, but informative talk on wood type.

The much-honored Steve Jobs (1955-2011) is likewise one of our type. After he dropped out of Reed College long before the apple, Newton-like, had dropped on his head on April Fool's Day 1976, Jobs, as he wrote in 2005, "began dropping in" courses that fascinated him.

Foremost was one on calligraphy, which taught him typefaces, layout, and design. Great typography, he discovered, was "beautiful, historical, artistically, [and] subtle in a way that science can't capture." Jobs thereby designed the Mac to be "the first computer with beautiful typography," multiple typefaces, and proportionally spaced fonts. Thank you, Steve.

Besides our own celebration, 2012 marks the bicentennial of the English novelist of the nineteenth century, Charles Dickens, born February 7. Celebrations, organized by www.dickens2012.org internationally and locally at UC Santa Cruz, http://dickens.ucsc.edu, will continue throughout the year.

Sadly, Southern Californian Hugh C. Tolford departed for the desert hills in June. He is best known for organizing book fairs and writing for the Death Valley 49ers. His works include *Zabriskie Point* (1976), *This Place Called Death Valley* (1985), and *Take the Train to Death Valley* (1995).

We also mourn the passing of Arlen Philpott, founder of the Tamal Land Press and a printer for the Club. Andrew Hoyem pays tribute elsewhere in this issue.

PER OUR REMARKS in a past issue, the 1845 Palo Alto home of Juana Briones is no more. Plans are afoot to display a couple of sections of the rammed earth walls and other fragments somewhere.

"In both court cases," said one involved, "the initial decision was always in favor of preservation, only to have the decision reversed by some opaque reasoning and costly litigation." Turned out to be a grab and smash operation. Once the house was down, the owners sold the land for a high price.

Close by, the studio where Stanford creative writing Professor Wallace Stegner wrote his Pulitzer Prize-winning *Angle of Repose* and other major works also has a date with the bulldozer. After paying $2.2 million, the new owners wish something more modern than an 1800-square-foot 1940s home. Alas, the residential town of Los Altos Hills has no historic preservation laws.

> The earth is a vessel; containing everything,
> Even what is only dreamed or unbuilt.
> The myths are true. We are made of clay — water and mineral.
> We are vessels, formed from the inside out, and the outside in.

So BCC member Mary Heebner of Santa Barbara states in her new artist's book *Unearthed*, based on contemplating her sketches of ceremonial Patagonian pots. With it is a smaller "journal chapbook," *Notes from Below*, containing archeological and timeless musings. Author of numerous works on topics from around the world, Heebner mixes art, writing, and book arts into this artist's book, as she combines painting, watercolor, pine wood, leather, and letter press printing. Only twenty copies exist, at $3,000 each. Contact her at mary@maryheebner.com.

Apropos, we were by chance reading Taylor & Taylor's 1916 *A Statement of the Policy of this [Printing]House*, wherein it is stated, "Our duty, as we see it, is to do as well as we can, not as cheaply as we can, each commission entrusted to our care. We aim to have each piece of work, no matter how trifling it may be, in good taste, eminently suited to its purpose, and possessed of simple beauty."

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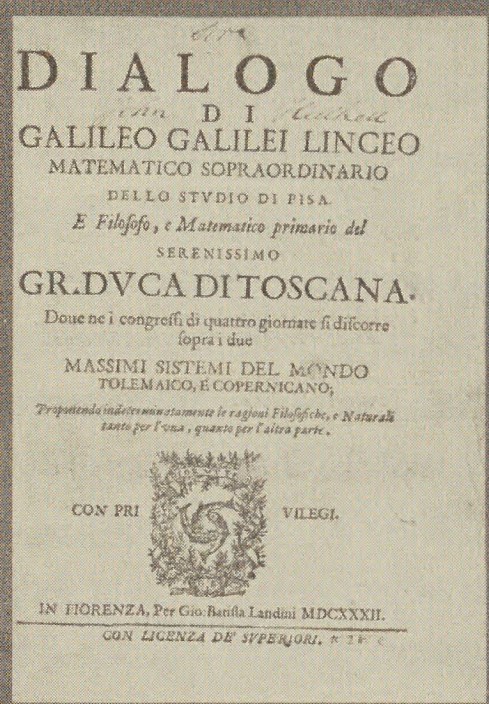
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IN 2003, SUSAN SYNDER began wandering with only a *Bear in Mind.* In 2006, she found her bearings and *Past Tents* and now has traveled *Beyond Words.* All three books draw on the unparalleled collections of the famed Bancroft Library, where she is head of public services.

An avid illustrated diarist herself, Snyder is the appropriate author for this study of two centuries of such works. As Virginia Woolf quipped, "Nothing has really happened until it has been recorded." Snyder samples 56 diaries, including her own, beginning with Pedro Font in 1776 and including those by Andrew Jackson Grayson, William Henry Brewer, Joseph LeConte, Mark Twain, John Muir, Yoshiko Uchida, Lawrence Ferlinghetti, and Philip Whalen.

"Writing can be a mechanism for coping with misfortune or hardship," Snyder says, "a way to honor memory, a means of entertainment or exercise for the mind, an aid to concentration, or a haven for quietude and order." Enjoy these spritely selections running from two to four pages, including a full page color photograph of each journal. *Beyond Words: 200 Years of Illustrated Diaries* is yours for $45 from that splendid local publisher Heyday Books.

A few words on this issue. Richard Dillon's survey of American regional literature, "so comprehensive, so informative, so balanced and neatly structured," drew forth the praise that he is "able to employ the English language to the ultimate advantage of both the writer and the reader." We have missed Dillon from our columns and conclude his current reviews in this. Similarly, we present our second installment on Grafton Tyler Brown, and draw attention that we have published a long chapter on his "passing" from black to white in the *California Territorial Quarterly, No. 86* (Summer 2011): 4-29.

WESTERNERS INTERNATIONAL, meeting in Oakland this October with the Western History Association, singled out our efforts on the Pony Express with an award. Again CTQ, No. 81 (Spring 2011): 4-49. Lastly, we selected the two stereos to go with Malcolm Whyte's article to connect with Denny Kruska's Yosemite book and our last writing, the 2011 Pacific Mail Steamship keepsake.

"I made a discovery about the immutable nature of books," *San Francisco Chronicle* columnist Jon Carroll wrote August 16. "You can get rid of all the books you want, but you will still have the same number of books in your house. This would seem to be a mathematical impossibility, but experience suggests it's how the world really works. Sometimes math must give way to reality."

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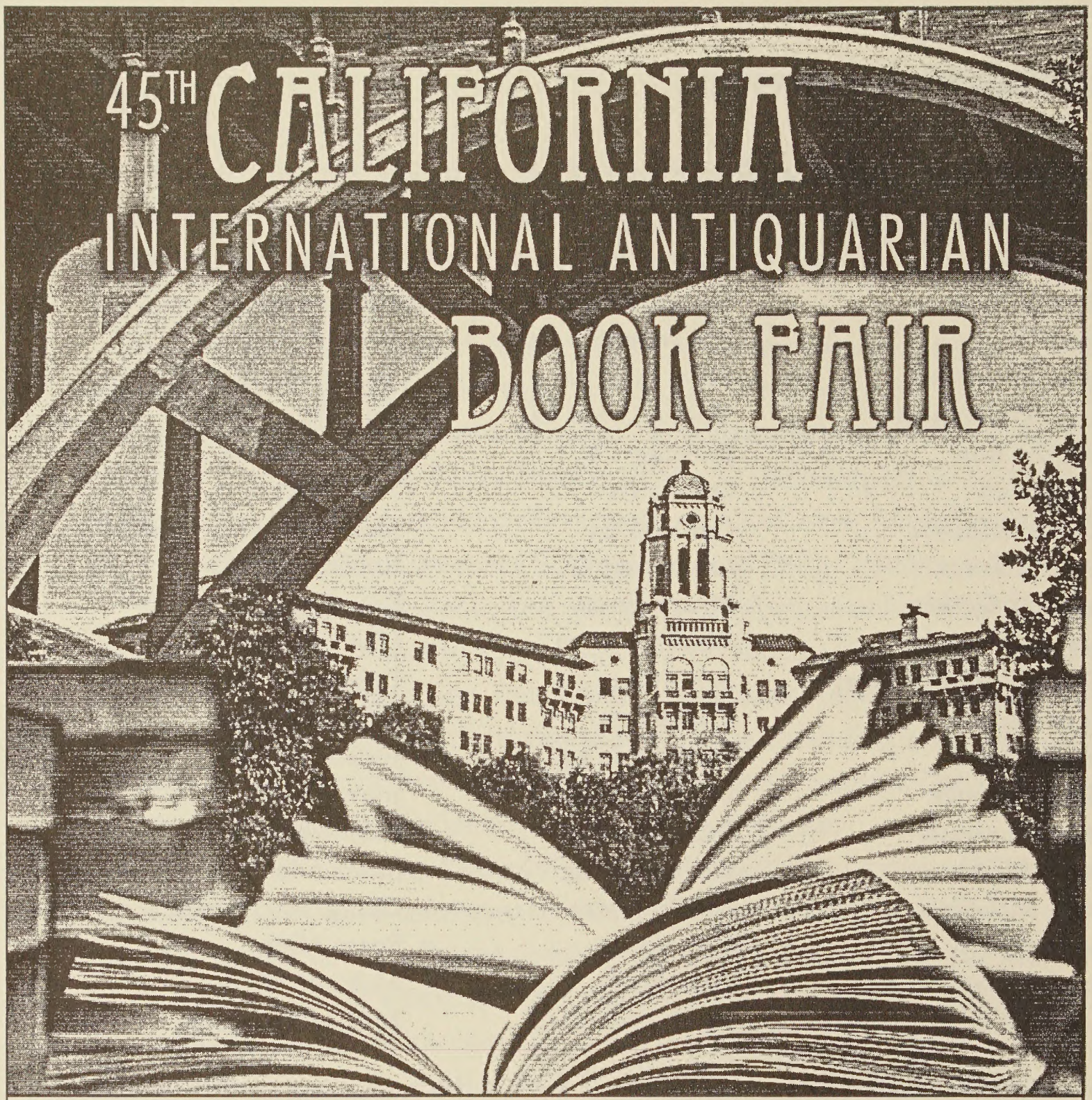

FEBRUARY 2012

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